

EQUALIZING X DISTORT

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HAZARDOUS WASTE are from Mississauga and they have a single out on Nerve Hold Records called "Pay". They came in to EXD on Sunday March 29, 2009. This interview was done by Stephe Perry and transcribed by Leah Archambault of UTI.

Introduce yourselves and tell us what you do in the band?

E: Hey my name's Eric, I play drums.

A: I'm Andrew, I play bass.

D: I'm Durk, I do vocals.

J: And I'm Jon and I play guitar.

How long has HAZARDOUS WASTE been together for?

J: I think we're hitting our two years.

E: Around there.

J: Two year anniversary.

When did you guys form and how did you form?

A: Well, we kind of were all playing together in a band before HAZARDOUS WASTE and our drummer left and then we got Eric.

What was the band name, what was the band before?

A: STEER CLEAR

STEER CLEAR?

J: Yeah, (*singing*) STEER CLEAR!

D: Still has an active Myspace.

So "Dust cloud" was a like a STEER CLEAR song?

A: "Dust Cloud" was a STEER CLEAR song.

J: Yes it was.

Where does the name HAZARDOUS WASTE come from? Oh, tell me about... First off tell me how the band, who is the other person you brought in.

J: The drummer Eric, he originally played guitar, but we sort of forced him to learn the punk beat on drums and that's how he started drumming for us.

E: Well, I was drumming in a couple other bands before that so they knew that I played drums so I figured, what the hell.

You have a great drum beat though I mean it, I think it partially defines your sound right? Um there's a ...well we'll get into sound in a minute but like there's a very, sort of clear, um, awesome back-to-roots hardcore sound that between the guitar and the drums you guys pull off. Ah, anyway, you're pretty much a natural I think, ah I didn't know that you actually didn't play drums initially.

J: A virtuoso.

A: He's also single.

E: Yeah I'm also single.

A: Any ladies out there?

So where's the name HAZARDOUS WASTE come from?

J: NEGATIVE FX.

A: Yeah.

Yeah?



Andrew, Durk, and Jon in the old Studio 3.



E: Good Song.

J: I think we were MIND CONTROL for our first show.

D: But this band MIND CONTROL ah...

J: And that's also a NEGATIVE FX song I guess we just decided we were going to...

Go through the list, 'till you found one that wasn't taken?

A: I think we tried at least three NEGATIVE FX songs.

E: Around there.

Okay, so is it safe to say that NEGATIVE FX is an influence on the band?

J: Not so much, more so the last band.

SLAPSHOT?

J: What?

Oh sorry...

J: No, more so *our* last band, like STEER CLEAR. No, no...

Oh STEER CLEAR? Because NEGATIVE FX, Didn't some of their members go on to become SLAPSHOT?

J: Yeah...

Okay.

J: No SLAPSHOT influence.

I'm glad to hear that.

J: Yeah.

You had me very worried, that's all... Okay so what was the idea of the band when you first got together then?

E: Just have fun mostly.

A: In a basement.

E: In the basement yeah, go to Jon's Basement and jam. Write some songs.

Well you know how when some bands first get together and they sort of have a first discussion about like, "isn't that record awesome?"

J: We never had that discussion, I think we started off with Durk and I writing songs together and recording them on a tape without bass and drums and then the other two just sort of came into the mix.

Okay 'cause I kind of imagine you guys taking the "Group Sex" record, CIRCLE JERKS and taking the "Valley of the Yakes" record and being like "This is what we're being."

J: Huge influences, but no discussion.

E: Yeah definitely a good album.

It was just intuitive.

A: Yes.

Oh, I was going to ask you about the name HAZARDOUS WASTE, you don't often use it.

A: No.

Is it too long to say or what?

D: It's just so...

J: It's a shitty name none of us...

D: It's just so lame but that's just part of it.

Do you think it's a shitty name, 'cause I think it's an awesome name.



J: Well I guess it's an okay name but there's at least two other bands.

D: There's like an acid thrash band from like Brampton...

A: And there's a HAZARDOUS WASTE from like Finland and there's some christian hardcore from California.

E: Yeah they're on like i-tunes and shit I checked their stuff out.

A: They actually messaged us once, I think, didn't they?

J: No, that was another HAZARDOUS WASTE.

A: There's many HAZARDOUS WASTES.

J: Oh yeah...so we're at least one of four, if not more.

A: We're the best one though so...

So you shortened your name.

J: Yeah.

E: Yeah.

Is it a matter of distinction, you're trying to distinguish yourself from the other?

A: We're lazy.

Yeah, whatever, okay...I didn't want to suggest that but...

E: It's definitely 'cause we're lazy.

Okay alright, uhm so tell us a bit about, you guys. Some of your guys are straightedge. Some of you guys. You're mostly all skaters aren't you?

J: Yeah, well Durk BMXs.

D: Yeah, I skate a bit on the side though. The same shit though.

A: I carry skateboards sometimes.

J: We all skateboard.

E: I try, I try.

J: We're down with the skate scene.

A: Yeah we're down with the skating.

Okay, so do you think that has an impact on the sound?

A: Well we have that song "Skate Block".

D: That's one that I wrote because, I don't really ride skateparks that much I'm always out in the

street and that's what feels good to me and it just pisses me off...

J: Liberate those ledges Durk, liberate those ledges.

D: I spend all this time just waxing these ledges just to have some asshole comes and says "Yo, Fuck you." I don't know man.

A: You're destroying my property!

D: No one cares about this shit or looks at it so who cares if it's black on the top, you know what I mean?

Yeah, yeah totally.

D: Fuck that.

So what about sound? Out of those scenes there's always been a distinct sort of hardcore root to like the skate scene and the straightedge scene. Do you draw, is there bands that you draw influence from?

J: Bands that we draw influence from, well you mentioned the "Group Sex" record definitely a lot of CIRCLE JERKS influence.

Doesn't one of you guys live in a CIRCLE JERKS shirt?

E: Jon does.

D: I have the same shirt but Jon, is harder.

EQUALIZING DISTORT

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EQUALIZING-X-DISTORT MONTHLY is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Rob Ferraz, D'Arcy Rix-Hayes, Stephe Perry, Ed Pyves, and Susan Smith).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, straight edge, retro punk, garage, Killed By Death, and oi scenes, which means we play material like Violent Arrest, Come Clean, the Insubordinates, Sons of Hercules, the Gears, and Menace.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

Equalizing-X-Distort
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CIUT 89.5 FM - "Equalizing Distort" Top 10 Hardcore Releases for October 2009

Band	Title	Format	Label
1. CAUSTIC DEFIANCE / NEGATIVE ELEMENT	split	CD	Akashic
2. BROKEN NEEDLE	s/t	ep	Schizophrenic
3. BEAR PROOF SUIT	"A Suit to Alter Fate 2005-2008"	CD	Urban Pirate
4. DUN2DEF	"War Torn City"	CD	Rowdy Farrago
5. TWIN KILLING	"If This Could Last Forever"	CD	Akashic
6. GERM ATTACK	"They Live We Sleep"	CD	MCR Company
7. B-LINES	s/t	ep	Nominal
8. THE ACTION	"Complete Punk Recordings"	CD	Sudden Death
9. INSUBORDINATES	"1968"	ep	Feral Kid
10. RANDOM CUTS	"Make Damage"	ep	Nominal

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.

Not tonight but, usually.

J: I guess, I guess I wear that shirt a lot.

It's okay you can wear it proud, it's not a bad band to wear proud.

J: Loud and proud, loud and proud.

Who would the band credit as other influences on the sound?

E: CAREER SUICIDE

J: THE ADOLESCENTS. The first self-titled record.

E: ADOLESCENTS, self titled.

J: As you mentioned before VICIOUS CIRCLE, ZERO BOYS. In terms of the modern, yeah definitely '86.

D: '86 gets you going.

Now, I'm going to ask you to limit it to five records. If you had to limit your record collection to five releases as a band, what would they be?

A: As a band...oh fuck.

E: Well definitely ADOLESCENTS self titled, as we all agree.

J: We all agree to that one. Core's shaking his head.

D: Are we going to an Island? Like, how is this working...Island or are we on like a mountain?

You can go to an island, you can be on tour, whatever, however this metaphor is going to work, you only have five releases and you have to pick five.

J: I think it depends on where we are, like if we're on an island it definitely differs...

D: It depends on the kinda mood you're in.

It's an island in the north of Scotland it's not like a Caribbean Island.

J: So it's raining so we need some records that will make us...

Angry.

J: Happy.

D: Make us want to slam...I guess for me right now, I'm really pumped on, is ANTIDOTE "Thou Shall Not Kill". That's pretty much my record right now.

J: I'll agree with that one I guess.

That's ANTIDOTE?

E: What about THE KRUNCHIES the



"Interrobang" 7"

J: I'm down with THE KRUNCHIES but I think their "In the Winkle" LP is better.

E: I'll agree on that one actually.

A: What about, I'd be down with just the acoustic THIS IS MY FIST I could live off that forever.

E: Acoustic Roughage?

D: I don't know, on a Scottish Island I don't know Core, that would take us to four.

A: Do we agree on that or...

D: Do we have to agree on them or ...

You're trying to think about it in term of the band's sound.

A: Oh the band's sound.

So you do have not agree on it, yes you have to agree on it.

A: I'd throw the 86 MENTALITY up on there.

J: Us two live tracks on there.



A: I can get with that.

J: Is that alright, is that cheating like two records on a CD?

It came out so, you know, that's fine so, I'm going to ask you about lyrics now, what are some of the songs about from a lyrical standpoint?

J: Durk, that's all Durk.

Take it over.

D: Well ah some of the lyrics, Jon wrote and uh...they're kinda ah, I don't know.

A: Why doesn't Jon explain them?

D: Sorry my thing is cutting out, I can't hear shit.

J: Just talk Durk.

No one is saying anything other than you, tell us what you sing about?

D: "Fed up" is about how I worked at this store, which I'm going to mention, Kitchen Stuff Plus and how they basically made it seem like I was going to be there for a while and I'd have some money but basically all they did was use me and the people that are working there, you know. They are going through the same shit as me but somehow they had this fucked up attitude where they would push me around and make jokes and make me like I was trying to learn the shit there and get into like the whole thing going on there. They're just like fucking being dicks to me, everyone who worked there was a snob, there was this bitch that worked there, she caught me on my fucking cell phone I was just checking the time on my phone and, this is what got me fired. J: All he wanted was just one Pepsi man.

Like tonight.

J: We didn't kick him out though. We didn't fire him.

D: Also, one of the newer songs I sang about today.

A: I think all of our songs are more or less about the same thing.

D: Not this one, this one is about...I'm not saying all jock kids are bad, like I know some cool ones. I'm friends with some but there are like...I just so happened to get jumped by these really rich kids one night in a park and they literally like



broke beer bottles over me and like poured beer on my head it was just like really fucked up and these kids drive Mercedes that their dads paid for and like you I, fuck you man I'm just trying to like walk.

Do you know where they live? We can exact revenge, I tell you.

D: The one guy had two STDs so I guess he just...

J: Wait, how did you know that Durk?

D: 'Cause I heard stories.

J: You heard stories.

It's okay, a dicks a dick, they deserve it, we got them back...Okay so, I understand the song "Colour Blind" ... there's a story can you tell us what colour blind is about?

J: Basically Durk wrote lyrics to this song like, I don't know a year and a half, almost two years ago. We recorded it in October of 2007 to put on a 7" and Durk said no, don't put it on the 7". I don't like the lyrics, I'll re-write them.

D: Like anti-racist lyrics really are like really corny and like it's...

J: Not racist lyrics, anti-racist lyrics.

Anti-racist lyrics I heard, anti-racist.

D: Well Jon was being pretty racist on the way here I felt. He made some bad jokes.

J: No way. But yeah, more or less Durk's been talking about re-writing that song and he hasn't re-written it for the last. It's been a year and a half and he never wants to play it but we all like that song.

D: I think the original version, as corny as it is, which I hate.

Well the original was 7 SECONDS.

D: What?

7 SECONDS did a song called "Colour Blind".

D: They did. Actually I already know my influence was from that ah, actually I think we were thinking CAREER SUICIDE somehow, at the same time but ah, I really don't know, I just hated those lyrics.

What's the song about then? It's a song about being anti-racist but is there a story or something that inspired the song?

A: I think he forgot the lyrics because he hasn't sang them for so long.



J: When we play that song live he usually has a tantrum and throws the mic or something.

A: But as far for like is there, I guess it's just about being anti-racist you know and accepting everybody, in a sense.

D: But the new lyrics aren't going to be anything about that.

A: It's not going to be as youth crew.

D: Cause you know what, like nowadays no ones really racist and it's not really as big a deal anymore like.

E: Oh my god.

D: You go to a show and...

A: Within the scene right, cause essentially it's a different issue...

D: Within the scene right where it's kind of dated, like played out.

Well maybe not lately but it's still...

D: There are definitely some boneheads out there.

Well I think there's still a lot of subtle racism that goes on.

A: Well for sure but it's all systemic, I mean I'm not going to get into the whole situation on it, but it's just all systemic. It's just always going to be there for a bit.

So with the song, does it have an inspiration?

D: What?

Does the song have an inspiration, was there a moment or something that happened where you just decided to write a song about anti-racism?

D: Ah well.

Did something happen to you or like a friend of yours or something like that?

D: No, well just like...just like I'm not really personally down with it, I do joke about a lot I'll admit.

J: Boooo.

D: But who doesn't like really honestly like...

J: He's part of the problem, part of the problem.

D: Back off a bit... I just think it's something that should be like, though obviously not like bad jokes but...

J: Don't talk.

D: Yah I can't talk dude, I'm sorry.

Does this song appear on something like is it on, is this a demo?

J: I think it might have been released, I'm not even sure if Craig from *Schizophrenic* records put out... he put out a compilation recently. We had a few tracks on the LP and he was going to do a CD.

This is the Omnibus, the Toronto Omnibus Volume two?

J: Yeah number two. Yeah the "Toronto's Burning" if he did do the CD as well, this song is one of the bonus tracks on the CD but I'm not sure... I don't even have a copy of the CD.

A: I don't either.

J: So we're not sure it's released.

Okay, so it might be unreleased so let's play that anyway.

J: This time with lyrics.

A: Yeah we played it live.

J: Durk didn't sing.

D: I actually like it as Intermission song.

A: Yeah it's the intermission song, apparently.

As an instrumental.

D: Yeah, a chance to catch my breath.

Tell me about what your favourite song from a lyrical standpoint is and why you like it. It has to be a HAZARDOUS WASTE song.

D: I guess "Skate Block Ledges".

E: Definitely.

Okay and why do you like it?

D: Cause it rules and it's like everyday life and like you know what, I don't know it's just so simple and stupid. It's awesome.

What about the rest of you guys?

A: I think I like "Slaves", 'cause it's really catchy. Half the time I don't even know what the lyrics are until like a year after they're out because I've listened to them so much but I think it's one of the catchier songs we have.



E: I'm going to go with "Profit and Power".

And why do you like it?

E: Just cause it's one of the first songs that we wrote.

J: It was the first song.

E: It was the first song actually, and we're still playing it today and there's so many songs that we were doing and stuff at the same time that we just totally ditched and they're all from the same time and I think that one

stuck because it's one of our best songs I think.

D: Getting a little played now but...twice today.

Yeah overplayed tonight.

A: Twice in a row today.

But you know deservedly, deserves attention for sure. Jon do you got a ...?

J: I guess I'm going to have to say "Nothing" probably because the lyrics remind me of poetry my little sister wrote in elementary school. I think that's why that's my favourite song.

Okay.

D: I can quote the best part of that song.

J: It's about two naked people in a garden.

D: Adam and fuckin' Eve.

Okay I'm going to ask you about the recordings you've done so far to date so, I think it sounds like you might have three recordings is that right? How many times have you recorded so far?

J: We have our demo which was really poorly released by ourselves and we have the "Pay" 7" and we have the *Schizophrenic Records* compilation record.

How long ago was the demo recorded?

A: This time in 2007, or was it...

J: It was in the summer of 2007 I guess.

A: It was before the LIFE TRAP show so it was definitely like spring time.

J: It wasn't before the LIFE TRAP show it was before the show we played in Montreal with



SOCIAL CIRCLE at least.

A: Yeah, well we recorded that demo sometime in the summer of 2007 and we recorded that by ourselves, in Jon's basement. That's when it was.

Okay and you recorded it by yourselves in your basement then the "Pay" ep, was that also self-recorded?

J: No that was the only one we were in a studio. That was recorded at Green Door Studios.

A: By John Critchley and Sam Cave.

When did you record that?

J: October 28th, 2007.

D: Do you actually know the date?

A: Yo I just remember that really big centipede. That's how I remember we recorded there.

D: I remember wearing a T-shirt but... whatever.

J: It was definitely October. I remember the folder on my computer was called October 28th.

A: That was a fun time.

Okay, so that was a couple of months later and then the *Schizophrenic* recording after that?

A: Funny story about that one. We were supposed to head back to Green Door where we did the "Pay" ep but it didn't turn out that way.

J: Yeah, I think he had a funeral, I think he had to bail on it a few days before we were supposed to record and we wanted to get these recordings to Craig ASAP so...

E: That's not a funny story at all.

J: Well, it's rather unfortunate I guess.

D: It turned out pretty good though from what was going on.

A: Jon had a broken wrist at the time. His hand was in a cast. He could barely play.

So how did you play?

J: I don't know. We just took our time I guess and we were going to record more songs that we did



because we rented all of the equipment ourselves and just wanted to take advantage of the money, but we just recorded what we had to and I think I had to take certain parts out of songs 'cause I couldn't bend my hand certain ways.

E: I was super stoked 'cause I got a new drum kit and that was the first time.

To break it in.

E: Yeah, it was wicked.

And everything was working, I suppose.

E: Not really, I've had problems with it since, like, I got it.

J: Those were some pretty messy recordings, we were supposed to start recording at like 10 in the morning.

A: And some of the equipment we rented didn't work so we drove to like three different Long and McQuades in different cities and none of them like had what we needed so we finally got what we needed and actually started recording at 7 or 8 pm.

A: We had to go to Brampton to do that.

That's crazy, all day you spent trying to track down stuff.

E: Well I didn't track down anything.

J: He sat at my house.

J: I think it was Durk and I driving around and then I think we all went to Brampton...

E: I didn't go to Brampton.

So did all of it get released on the comp or is there some other stuff?

A: Three songs were recorded and yeah, they're the ones on the comp.

Okay and what about the demo, have you done anything with that or are you trying to hide that recording?

J: Well not necessarily, I guess we're sort of trying to hide it,

D: We gave a bunch away.

The thing is bands usually their first recordings are amazing and even though, they think because they've gotten better. They just kind of try and bury them. I think it's a mistake to lose those.

J: I think amazing is a lot much to say about our first recording.

A: "Pay" is pretty much just the demo but recorded in a studio.

J: No, not even, the demo had one song that the "Pay" 7" had and we changed the song it had "You're Consumed", the demo had "Skate Block", the other two songs on the demo, "Totally Controlled" and "Searching" we ditched those songs after the demo.

D: We played them at a few shows though.

J: Yeah but I mean in terms of release wise.

So you don't even play them now.

J: No, there's one song off the demo we play in complete, like I said "You're Consumed".

A: I was wrong sorry.

J: You were wrong.

Okay I'm going to task you about the "Pay" ep. First off who is Nerve Hold Records?

J: His name is Dan Degroot. He lives in London. He's the bass player for NAIL SPLITTER who've been broken up for a bit.

Okay and how did you get to put out an ep on this label? How did that come about?

E: We played with them a couple of times, NAIL SPLITTER, and we got to know Dan. He put on a lot of shows and we got to play at least one show that he put on.

J: Yeah, basically he was just asking me what we were going to do with our recordings and we were originally going to put them out ourselves but that was becoming extremely tedious because most of us didn't have much money and we were just learning how expensive it was to put out records by ourselves.

E: Mostly me.

J: No, I think everyone was pretty broke at that time.

A: We were all working part-time.

E: I don't even know, I think I got fired at that time.



A: You still owe me \$45. No you quit, you quit.
 J: Ya, I think you still owe core money for that.
 A: Yeah you owe me \$45 dude.
 E: Oh, do I?
 A: I'm expecting that.
 J: Yeah basically Dan offered to put out the record. He said he wanted to start up a label and he said "I'll do this record for you" and we were like "Fuck ya."
So do you have plans for future recordings? It sounds like you've got new songs because you were playing a bunch of things I've never heard before tonight.
 J: Yeah, I think we're going to record hopefully sometime next month, which is April for another 7" that *Schizophrenic* is going to do for us and then we might have something else lined up in a little bit but that's still sorta black and grey but yeah we want to do another 7" with *Schizophrenic*.
 E: Black and grey, eh?
 A: Black and white...
I understood it. It made sense to me.
 J: He understood it. It made sense to him.
It's not a usual kind of phrasing but I get it, it hasn't been ironed out yet.
 J: It's original, it's OG.
 D: It's a Michael Jackson song.
I like it when people expand diction, it's good, you did well Jon.
 J: Thanks.

So okay what are some of the bands you've played with so far.
 D: BANE.
 E: RABIES.
Tell me about, there's a BANE story I think, Jon your guitar cut out part way through the set, and what did you do? Tell us what you did.
 J: Well, probably for like half the song I sort of just stood there, I didn't know what to do, I was trying to pretend I was trying to make it work but I didn't know what to do. I had sort of run out of ideas, like I don't know what's not working, so I like sorta just turned knobs and stuff and tried to look busy. I sort of just gave up and nobody was

really moving around so I just sort of went and jumped on people I guess.

That's kinda cool.

J: That was alright it was more fun than trying to look busy and I don't think the rest of the band, they didn't know my guitar wasn't working.

E: I did, I was looking at you the whole time I was playing. I was like okay.

A: Trouble with the sound guys.

D: Show has to go on right?

You guys seem to have trouble with soundmen.

J: Yeah we do. I don't think we've ever had a good experience with somebody doing sound.

A: Monitors and stages and HAZARDOUS WASTE don't go together.

D: Yeah we need shitty basements.

E: Durk and microphones don't happen.

Yeah, that's another story isn't it.

A: Yeah good times.

You have a story about a Guelph show.

A: Oh god.

Tell us about Guelph and how much you love Guelph.

J: Wait, let me just put it out there that there are a lot of cool kids there. We played at the Punk-A-Low and 99 percent of the kids in that house were like super rad to us. I think there was just one or two bad apples, who we'll talk about in this story. But no, most of the kids are super cool kids.

A: Yeah, they cooked us food and they got us out there to play a show it's just some of the people out there were just, I don't know.

E: Really opinionated too, like hardcore opinionated.

A: And kinda hypocritical too.

J: They burned a Canadian Flag before our set.

A: For solidarity to their brothers fighting the democracy in some South American country, didn't you hear that? I watched it, it was pretty cool I guess.

J: Basically what happened in Guelph is, back to the song "Skate Block". We played "Skate Block", "Yo skate Block ledges yo fuck those bitches". The lyrics in the song. The one bad

apple, he wasn't happy about Durk saying the word bitch so he grabbed the microphone and goes "Yo what era do you think this is?"

D: I had no clue what he said so I was like "Fuck."

E: I think he was just all bent up with fucking like anger inside because he lived in a closet. A walk-in closet, and it wasn't like a big walk-in closet it was like a tiny walk-in closet, for like \$60 a month so I think he was really pissed.

Yeah, that would do your head in.

E: Especially the fact that he had to pay to stay in the closet, you know?

J: So after he grabbed the microphone from Durk, we were playing with the REPROBATES, and Lenny their drummer he took the mic and he started freestyling and I guess Eric was playing along and he dropped the "N" bomb and then he gave the mic back to Durk and we're about to play our next song and the same dude, the same like crust punk dude comes over...runs over, grabs the microphone starts yelling at him, freaking out asking if we want to finish our set and Durk's like I don't know what's going on. Durk couldn't hear a word the dude was saying. He didn't know what was happening.

E: They even kicked him out too, Lenny openly admitted it was him who said it and stuff and they kicked him out.

D: So basically everyone leaves the show and it was just us and the REPROS and like maybe 2 or 3 people...

J: Minus Lenny who was outside.

D: And we just fucked shit up man.

J: Yeah we played one more song, and then it gets better. The REPROBATES hadn't played yet so the dude insisted that they hold a meeting on the main floor with the people in the house to determine whether or not the REPROBATES would be allowed to play.

Oh yeah?

J: Yeah, they played though.

Sounds like a bit of a momentum killer.

J: Oh it was dude.

A: It totally harshed the buzz.

J: The buzz was harshed.



A: It made it really awkward.

J: But then we wouldn't have had this story if it didn't happen. It would have made this a lot more boring.

A: We'd have to talk about grass growing or something, I don't know.

There's a show you guys did with CAREER SUICIDE recently.

A: Yeah, in January.

D: Yeah that was a fun show. That was fun.

I heard there was like 500 people there.

A: We got paid actually. It was good.

That's a rare occurrence isn't it?

D: Yeah, over 5 bucks is good.

E: Yeah, I actually think the show that we played the day after was, I don't know.

J: The CAREER SUICIDE show was better, we played the next day in Montreal.

A: I fell off the stage and almost broke my nose. That kind of sucked.

J: I didn't remember that.

A: I smacked it off my bass. I was an idiot.

Okay you also mentioned playing with SOCIAL CIRCKLE from Boston?

J: That was actually our second show on our first completely failed tour.

D: As HAZ WAZ.

J: Yeah, we played with SOCIAL CIRCKLE, RABIES, WARKRIME and our friend's band WHEN I FALL, from Montreal. Now they're AT WORST.

Yeah we played their demo on the show before.

D: That show actually has a little bit of a story too.

J: It does?

D: Yeah, cause I was like one of the only people going off 'cause I'm like a huge fan of like RABIES and shit. But I was the only one going off and some like giant skinhead French guy just comes and like punches me really hard and I'm like what the hell is this guy's problem? He's just like standing there at the side and I'm like man...okay, never mind the story sucks.

A: I didn't even know this thing ever happened.

D: I told you guys.

J: I think he's making it up.

E: I think the best part of the whole show was my supervisor.

J: Wait this is the CAREER SUICIDE show, we're taking it back.

E: He was at that show.

A: We're talking about Montreal and RABIES and our failed tour.

E: My bad.

D: Basically two weeks in Montreal.

J: It was a one show tour. We were supposed to...Actually, Durk's now girlfriend...

A one show tour? A one show tour before your started or after, did shows drop off or?

J: We had three shows actually. We had a show in Halifax in Truro.

A: But we were all too poor to make it out there.

Yeah that's a long drive.

D: Let's not talk shit about my girlfriend.

J: She wasn't your girlfriend at the time.

A: Is she listening right now Durk?



D: Yeah I think so.

A: Mine is too. I love you Sara...

E: Oh god...oh god...

D: I hate you so much.

What are you thoughts on the Toronto scene at the moment?

E: Good.

J: I think it's great. Tons of great local bands right now.

A: And the guys from Stuck in the City are doing an amazing job at putting shows on like every week. Never ceasing to amaze me. It's just amazing.

D: Well that was heartfelt, wasn't it.

What about bands that you think people should pay attention to from here?

J: Oh there's tons of bands.

E: RAH, URBAN BLIGHT.

D: Right now BAD CHOICE is my number one choice I'll tell you that right now.

J: Yeah BAD CHOICE just popped up.

A: MOLESTED YOUTH just keeps getting better. BORED STIFF too. MOLESTED YOUTH.

E: BORED STIFF sure...Wassup D'arcy.

You just have to say that because D'arcy is here.

J: We wouldn't have said that. We definitely wouldn't have.

E: Even U.T.I.

J: Yeah U.T.I. is really good.

D: BAD SKIN.

A: IN TIME.

J: Yeah, we were just saying that BAD SKIN is really underrated.

D: BAD SKIN sounds just like NEGATIVE APPROACH.

E: Nice name drop Core.

D: REPROBATES were probably the best band of all-time RIP.

J: Rest in peace.

E: Hands down.

D: They were definitely one of my faves of all time.

What about their new band, UNFUN?

J: Well that's just Lenny the drummer and I think

he's singing. I haven't really heard it. Apparently they sound like JAWBREAKER.

A: What era JAWBREAKER.

J: I don't know. All I heard was that they sound like JAWBREAKER dude.

A: JAWBREAKER rules.

J: Lenny their drummer apparently he's singing.

Okay, so what are the bands plans for the next little while. You mentioned something about recording 7" for Schizophrenic. Do you have plans for playing outside of the city or anything like that?

J: Yes, trying.

D: We're definitely playing out of the city.

J: We just decided today that I think we're going to try and plan an East Coast-American tour. I think May 10th to 22nd.

A: We're all jobless now so this is the only time we can do it.

J: I have a job! I have one job now though. 12 hours a week max.

It's barely a job.

D: I play X Box twenty-four seven.

You're being generous by calling it a job.

J: Oh yeah.

Okay well, how can people get in touch with the band. What's the best way to reach you guys?

A: Not our website, not our e-mail.

J: Myspace/hazardouswastemusic. We do have an e-mail Hazardous.waste@hotmail.com however that's checked a lot less frequently than the myspace, like we'll check it but then we'll forget about it for a month so.

E: I don't even check it period.

J: Do the myspace or ...

A: Or get in contact with one of us on Facebook. Our names are all on there.

Well I want to thank you guys for playing is there any last comments before we go out?

E: Shout outs to Vlad the Bad.

J: Vlad the bad - Woohoo!

D: He's not listening but Vlad the Bad, the man.

J: Yeah dude thanks for having us.

E: Thanks for having us.



*This interview was done NO MIND back before the LP, **Tales of Ordinary Madness**, had come out, around late 1987 or early 1988. I went down to the band's practice and interviewed them afterward. I recently came across a transcription of the interview and realized that this was only aired on CHRY, but has never appeared in print. Here is an interview from one of my favourite punk bands out of Toronto from the late 80s.*

Could you each introduce yourselves and tell us how you contribute to the NO MIND sound?

Dave (D): I'm Dave and I'm the guitar player and I contribute to the NO MIND sound by playing crazy, fuzzed out, wild rock guitar and heavy leads and solos. And I yell a lot to because I'm friendly.

Scott (S): In dresses. Nightshirts maybe.

Alisdair (A): I'm Al and I play bass and ...

S: And various fret work with his fingers.

D: And you play too loud.

A: Yeah and I play too loud. That's what I contribute.

S: His bass isn't distorted enough. I sing. I scream a lot and yell and scream and try and be melodic, but I don't really do a good job.

Could you provide us with a band history?

D: A long time ago, when the earth was greener



and stuff, Scott and I got together. I had been in a band before and so had Scott and we spent somewhere between a year to a year and a half trying to get members to get things happening. So finally we did around 1985, and it was made up of me and Paul, our drummer, and Scott and we had Andy Ford who is in NOTHING IN PARTICULAR, on bass. We debuted in April of 1985. We played like that for a year or so and then we had differences, so Andy was out of the band and we got Alisdair in after he came down and jammed with us for a while. He said his arm felt like falling off so we figured it was a good idea for him to join the band. And we have been at it like this for three years now.

S: Paul should introduce himself. He is here now.

Paul (P): Hi I'm Paul.

S: What do you do Paul?

D: Explain your contribution to the NO MIND sound.

P: Oh I don't know. I hit drums.

S: He writes all the time changes in our songs.

What were each of you doing before NO MIND?

P: I was depressed.

D: I was bored.

S: I wasn't doing too much. I went and saw the Toronto bands that were around and still playing (removed comma) after I quit the band I was in.

What bands were you guys in?

S: I was in PRISONERS OF CONSCIENCE.

D: I was in AFHAKEN.

P: I was in A.P.B.

A: I was the original singer in AFHAKEN and I played guitar in SUN ZOOM SPARK.

D: Alisdair is a two timer.

How did you guys get hooked up with each other?

S: Me and Dave got together first and then Andy and Paul came, and then after Andy left we got Alisdair.

A: Because I knew Dave from high school.

P: And we knew each other from playing in bands, like AFHAKEN and A.P.B. and P.O.C. We knew each other from shows and stuff.

S: We tried out a few bass players and drummers, but we decided on the ones that worked out and came to practice and didn't play in heavy metal bands.

How would you describe your sound to someone who has never heard you before?

S: Loud, fast rock is pretty vague, but it's all there. It's loud, its fast (removed comma) and its rock.

D: It's over the top.

Individually, who would you cite as some of your influences?

P: BLACK SABBATH.

D: That is probably an all around one for sure.

S: Not really. I didn't start listening to them until only about two or three years ago and I like the kind of guitar stuff they write, but I don't really care for Ozzy's singing too much.

P: I would say SABBATH, BAD BRAINS....

A: RAMONES.

P: STOOGES.

D: And we are heavily into that '77 punk rock stuff all the way until now.

A: And other stuff like HENDRIX and KING KRIMSON, and MC5.

D: I like DEEP PRUPLE. BLACK FLAG were a big influence.

P: FEAR.

S: FLIPPER.

D: Yeah I used to listen to them FLIPPER records constantly. When you were depressed they would make you sick.

S: They had a healthy outlook on life. That's the only thing worth living for.

A: And recently we have been listening to stuff like NOMEANSNO and CELIBATE RIFLES, DAG NASTY, THE NILS, THE DOUGHBOYS.

S: THE REPLACEMENTS.

What do your lyrics deal with? Are there any issues or messages that you are trying to convey with your songs?

S: The lyrics I write are somewhat personal although sometimes they can be talking about what people might consider political matter. But it is not in a manner of being dogmatic and saying something like this is what imperialism is. I sort of try and re-word it and give people a feeling that I am talking about something that is happening now, but I just don't come out and say it. I figure that we will put lyric sheets in our records so that people can read the lyrics. I am not singing about that top 40 type stuff about how nice life is and how happy everyone is, because I don't see it that much.

Are there any issues that might stand out?

S: Personal issues. For instance, I used to work at a lot of shitty jobs and that's what one of our



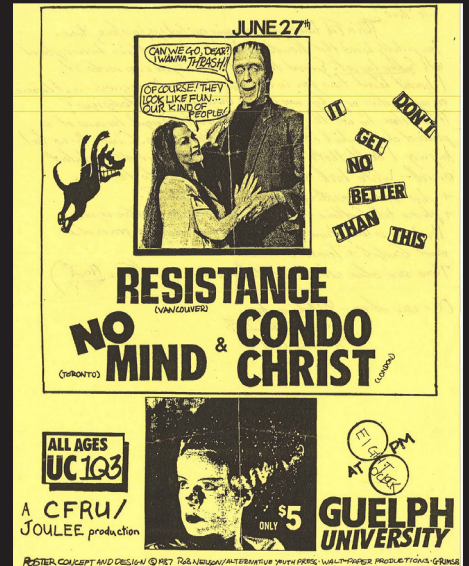
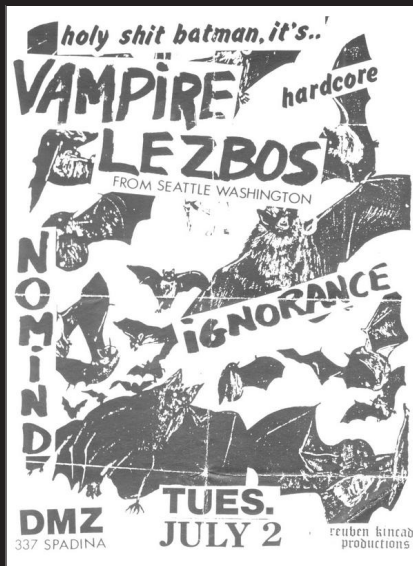
songs is about.

P: Getting up and having to work. This could be in more of our songs in the future. You write songs a few years ago about working and you're still working three years later.

S: Peoples attitudes are another biggy. Even the AFHAKEN song we sing is about people's

attitudes. The "Slick makes me Sick" kind of thing is about an attitude. It is not a personal vendetta about somebody that I don't really know. It is more like an attitude that a person has, like Elliot Lefko makes me sick is the same sort of thing.

P: Except you can't sort of say that when you are



playing on one of his bills.

Is there anything that you would like people to pay closer attention to?

S: Well I could write footnotes about the lyrics I write, but I think that that is just taking it a bit too far. Maybe at some point I will if people really keep sort of asking us what we are singing about. I could start telling them about the stuff that I read or if the attitudes that I am talking about are too disguised for them to understand. Like if they think that I am saying "Fuck You," well I'm not.

Do you do any cover tunes? What are they?

P: "Sick of Being Sick" by the DAMNED, just because we love the DAMNED.

D: They were a big influence.

S: They weren't a big influence on me. I listened to them, but

A: They were a huge influence on me. The first DAMNED album is pogo madness.

S: But so is the first SEX PISTOLS album. And the first CLASH album.

D: We are doing a couple of songs by a Toronto band, the DEMICS, because we all used to listen to their songs when we were younger and party out to them.

S: They were a London band and they are a big influence. Everybody was crazy about "New York City." Back then they played it on CFNY. It was just a very popular song.

P: But we don't do that song.

A: Because it was requested once.

P: We do all the songs that nobody knows.

Can you rhyme off some bands that you have enjoyed playing with?

S: ROCTOPUS and DAG NASTY.

P: THE NILS.

A: PIGFARM.

S: CHANGE OF HEART.

P: There is more, believe us there is more.

D: Yeah we are just too dopey to think about it.

Has NO MIND toured much?

S: We have played as much of Ontario as is possible.

A: We have been from Ottawa to Windsor. We have played Kitchener, Guelph (removed comma) and Montreal.

D: We get out of town about once a month, if we are lucky.

S: It is not always so possible to go play out of town. I mean if you go play to fifty people and you don't make any money, you have to sift that kind of thing out. You can't keep doing it and end up losing a lot of money.

Is there any places that have stood out and if so, why?

P: Windsor was a great show with DAG NASTY.

A: Freakers Ball in a far, field in the middle of nowhere, near London.

S: Every time we play Kitchener people really like us a lot. The same is true of Guelph.

P: Kitchener is like almost better than playing in Toronto in a lot of ways because people are really into it.

A: The last gig in Montreal was really cool.

P: I think things are still really cool in Kitchener because I think things are really fresh there so

they don't have any people trying to rule the scene. Maybe it hasn't happened there yet and hopefully it won't.

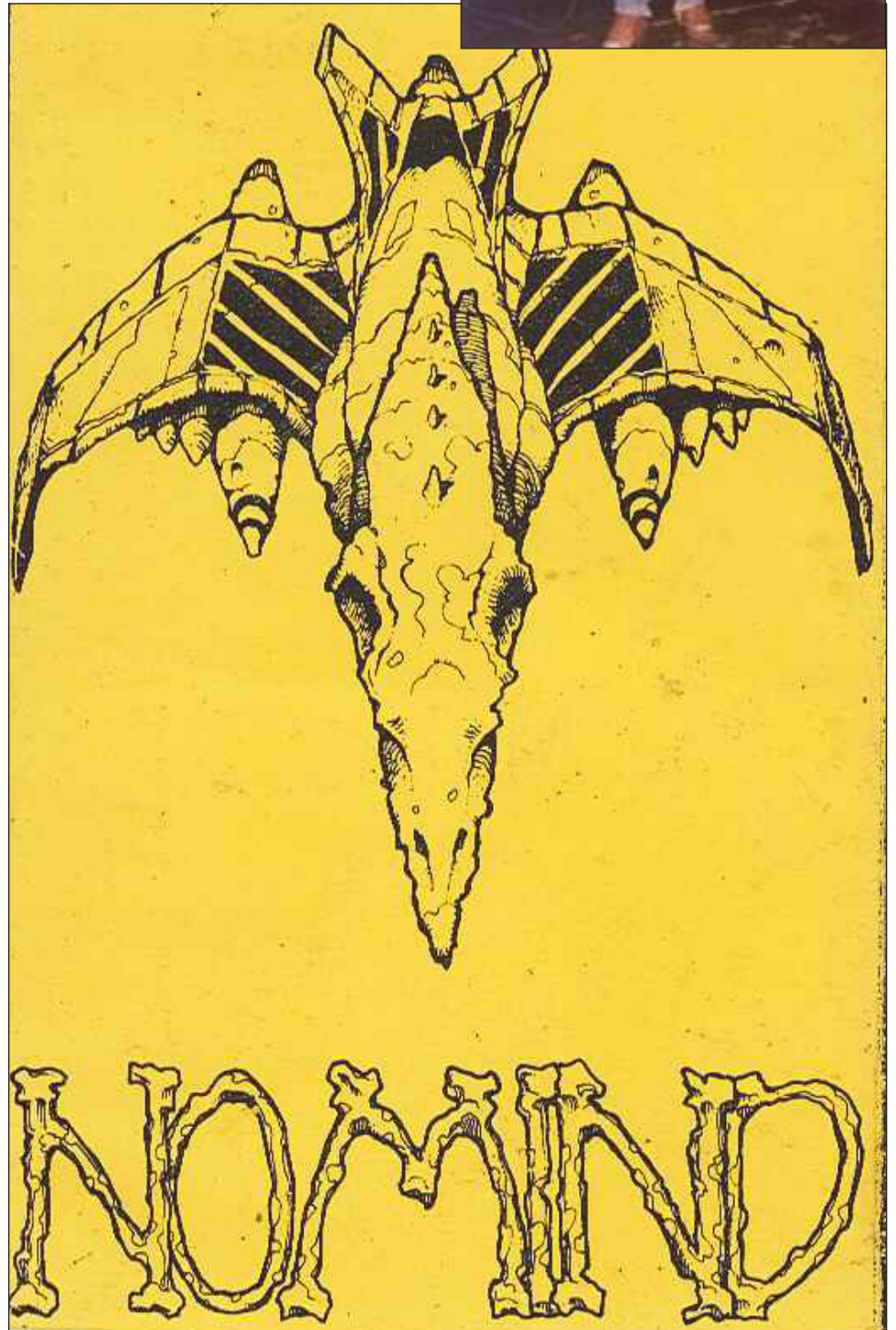
S: They are younger in Kitchener, which is great because

P: They get excited when bands come to town. They are really into it.

S: The people who see us in Toronto are slightly older because we have been around for a while and they are getting older. We also play bars too much because we don't get the all ages shows as much as we would like.

Do you guys have any future plans for touring?

P: Definitely. We will see what kind of a response we get when the record comes out. Who knows? If people want to bring us to town. But yeah, we



plan to do a lot of touring once the record is out.
Would it be a full scale summer tour?

D: That would be ideal.

S: The States would be the place to go. We could play the east coast and

D: Maybe this year will consist of a lot smaller ones and then maybe we'll be able to take off and do it.

P: It might end up being two or three small tours of Canada and a big one of the States.

Is the band a full time job or do you guys support yourselves with part time jobs.

Everybody: We support ourselves with full time jobs! The band is also a full time job.

Does that mean the band is just a hobby?

P: No, not at all. We wish we could spend more time on the band, really. You know like do more time on the band really. You know, like, to do more with it.

A: You got to pay the rent, though.

S: That is the rent of where you live and where you practice.

P: We got bills to pay to music stores and just bills to pay.

What kind of jobs do you guys hold?

A: Well I am a cook and I have been cooking for six years.

S: I am a shipper/receiver, which is a real recent thing for me because I got tired of the restaurant industry, i.e. washing dishes or food preparation.

I just don't like restaurant work anymore.

D: I am a shipper/receiver just because that's what I got experience in in the first place and I just keep getting "Joe" jobs.

S: It's the fringe benefits that Dave enjoys.

D: Yeah pamphlets on lungs.

S: And costumes from certain stores, hmmm.

P: I work as a bike courier.

Do you guys have any hobbies outside of the band?

P: No because after working all day and practicing all night I don't really have too much time for anything else.

A: Well if I can get some time in drawing, I'll do it, but the only time I get to draw is for the band.

S: I read as much as I can, but I don't find much time to read, either comic books or good books. I'll go to see movies too.

A: Yeah, actually, I like collecting French comic books. When I go to Montreal, I'm blowing the budget.

D: I like reading a lot. It's either comic books or your mainstream, schlocky stuff.

Are you guys all comic collectors?

P: I used to be. I don't collect them now because they cost a fortune.

S: I collect them now because I work at a comic store so I don't pay for them. I just collect them.

Most comics are pretty crappy. There is only a few that I would recommend. Its like, the American comics are all super hero crap and it gets really degrading after a while. I feel like saying "you people have to grow sooner or later." It's fancy escape which is what I guess they

want out of it. You can have comics portraying real life stuff. That's what happens already.

D: I like old TV shows at four o'clock in the morning.

Who does the artwork for the band?

S: Alisdair does.



Are there any meanings behind the concepts that you come up with?

A: Most of the stuff that I come up is after I've been uh...

S: Explain this Alisdair (as he points to a NO MIND flyer).

A: I had this piece of 8-1/2" x 11" white piece of illustration board staring me in the face and I was shitting bricks because I had this cover to do for this gig. I started drawing a mushroom with this head attached to the bottom because it was the only thing that came into my head. I had drawn mushrooms before for a project at Art College, so I knew how to draw mushrooms pretty well. I just stuck a head on it and made it as psychedelic as I could. Most of my stuff is just trying to twist an ordinary situation into something surreal. I did a poster of a guy being attacked by a giant ant and stuff like that. Most of the stuff tries to have a sense of humour.

P: Yeah it's not really all that serious, but it is very heavy-looking and pretty serious-lookin', but it is always kind of funny.

S: I think people will pay more attention to that as opposed to photocopied, black and white newspaper cut outs, even though I do things like that myself. Bad photocopies, band shots, or skulls and mohawks becomes too cliché after a while.

How did you come up with the name for the band?

P: We have a song called "No Mind to Lose" that we do, however the context of the song doesn't really have too much to do with our name.





D: We just kind of like the sound to it.

S: The song kind of talks about people who would be considered No Minds. Most people are aware of it. I've actually heard people use the expression, "Oh, the guy is a No Mind," or whatever. It is not like we are calling ourselves no minds or even saying that everyone out there is so stupid. It's a term that actually exists.

P: There is no other band called NO MIND either.

S: it is very original. We didn't want a number or a letter name. We didn't want to be called NO MIND number 134 or N.M.H. or any of that kind of stuff.

The band seems to cater to a wide variety in styles of music. The disco mix of that song "No Mind" is but one example. What spawned you guys on to do this song?

S: The disco mix was arranged with the help from another person because basically we recorded a four track and this person without us knowing had taken the original tapes and he had done the whole disco aspect of it. He had done the drum machines, he had done the keyboards, he had thought it up and did it.

P: We didn't really have anything to do with it.

S: He didn't ask us, he just did it and said listen to this guys and we just flipped and said, like, "holy shit."

P: It was cool.

S: We don't realize that sort of potential exists with our sort of music.

P: We never heard our song being played disco. It was just something that he thought up and thought he could do it. It was cool because he took the guitar solo and the original vocals from us and so there is still some of the band in there for sure. There is even a drum role in there that I did that he did something to and it sounds really strange and it's kind of cool. It was really neat. It blew us away. We wanted to use it. We wanted to put it out on something for the longest time.

S: I've actually seen people dance to it. I played it at a party twice and people were actually dancing to it and they asked me who it was after. It just blows me away. It is more assumed that when you play music people will dance to almost anything. If you play what people think is hardcore, then they will slam. But if you play them this stuff and they dance to it, it is really

interesting.

P: Some people don't seem to like it. They want to know what's it all about. You laugh and dance to it.

S: It's just supposed to be fun. It is just one of our songs that are turned into a beat box sort of thing.

Can you tell us a little bit about your dabbling in video?

S: We have made a video. It is finished. It is complete. It exists. We have the master tapes ourselves. We have assumed all control. It's a video for a song and not on the tape. Basically, the idea of the video was to put our lyrics in this song into motion, i.e. to act them out. What we talked about in the song, we portrayed in the video. And to a degree, I think it worked well, but not as well as we would have liked. I think if we spent more time and money on it, we could have come up with something better, but I don't think we want to spend more time or money on the video.

A: We can't complain because we didn't spend that much money on it.

D: It was basically free in a lot of aspects.

S: We had a person who helped us produce this video and her name is Sandra Dawson.

Will you be releasing it anywhere?

P: It might be out on Maclean-Hunter. MuchMusic might show it once for "some Toronto" or whatever it is called. City Limits perhaps.

S: If we do our record release show which we are planning we will show the video.

P: We will haul a TV down and show it at our record release party.

This one is for Scott. I read in a Montreal zine once that you dropped your pants in front of a crowd. What made you do this?

A: He has done it twice.

S: I've done it twice in Montreal.

P: Only in Montreal.



S: The second time was sort of unoriginal. It was silly, but the first time I was inspired by an incident that happened the previous night. I was at the Quoc Te watching a band and a girl proceeded to get up and start taking off her clothes. And I thought that if the person does that on their own free will, it is a cool thing because nobody does that kind of stuff because the human body is considered taboo and people shouldn't be naked. So I thought it was really cool that she was doing this, but I sort of realized afterwards that it was a joke. It was a birthday party thing. It was

this guy's birthday and they had paid this person money to take off her clothes and I thought she was doing it on her own free will at first. And so the next night we were playing Montreal and it kind of fit in with the lyrics of NO MIND. It goes "I'll take off my uniform," like I'll strip myself of all that I'm wearing and stuff like that. So I took off my pants because that was the idea. To take off my uniform. So I had the pants down and certain members were embarrassed by it and certain members thought it was funny. I never expected that kind of reaction from people just by

taking off my pants. I mean I wasn't showing any of my body, just my legs and my thighs from here to there and people get embarrassed about that kind of thing. Tell me why. If you can't do these kind of things without getting these uptight feelings that's bad. I don't do it all the time though (*lots of laughter*).

Has anyone made this suggestion to you guys of renaming the band the Dave Walsh Project?

D: Oh fuck. That's really silly.

P: Only Morgan Gerrard.

S: No one has and I wouldn't have much respect for that person.

D: I wouldn't go along with a suggestion like that at all.

S: This is a band. Dave's not the only member to this band.

A: He is louder than anyone else, but that doesn't matter.

D: But I don't realize it because I can't hear myself.

P: He is deaf. So are we. Three years ago I came in here with great hearing.

S: When Dave does his solo acoustic stuff I think that would be a good name for him (*more laughter*).

D: Yeah right.

P: Don't worry, it is coming, Dave. It'll happen for you.

D: I better take some lessons first. Or I'll hire people to play it for me and just put my name on it. I mean if we are going to be this bogus, why not?

P: Produce it.

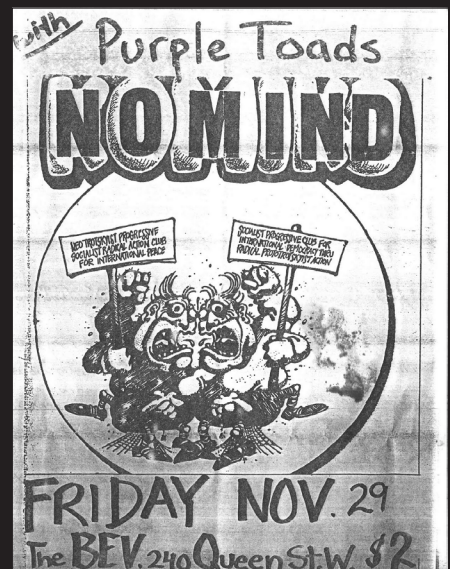
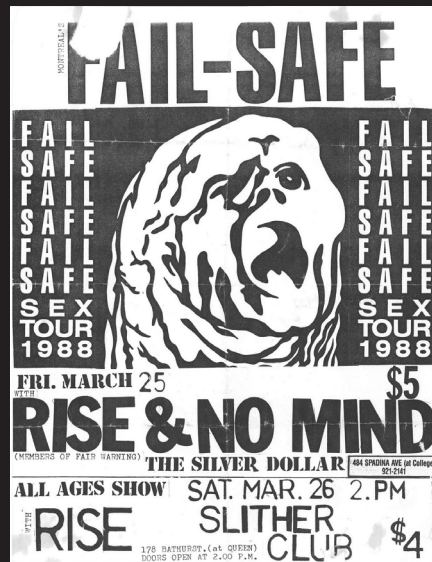
D: Yeah I'll produce it.

P: Do all engineer work and get Simon to play all guitar parts for you.

D: Sure, as long as there aren't any mic stands around.

I've never seen Dave in his Fred Flintstone costume, but I have heard so much about it.

D: That costume is great. My mom helped me make it. We got this orange material and we cut out a fringed bottom. We took it out to the garage and painted black dots on it. She put a collar on





it and I have a tie and everything. Then I would get my hair all puffy and go around the house yelling the way I normally do.

A: *(In fits of laughter)* But what about the time when you had the make up on?

D: Oh yeah, that's right. A friend of mine put the blue thing around my mouth and made my eyes really white and stuff. I just drank a lot and everyone thought "Yeah that's Fred Flintstone." I lost the costume because if I still had it, I would wear it.

I was going to ask you if you had ever considered wearing it on stage?

D: If it ever turns up, you'll see me in the street with it on.

Can you list off some of the things that NO MIND has been released on?

P: A compilation tape called "A Peace of Mind" from Colorado, "For No Apparent Reason" off of X Records, "Northern Assault" compilation tape from Hamilton, and our own tape. Everybody: "Punkusraucousrex".

A: And in one month we will have

S: "Tales of Ordinary Madness." Yes that's right folks, the album.

P: We are supposed to do some other compilation tapes.

S: There is a tape compilation of an international sort, but we have sent the person the tape and I have not heard back from this person.

Where can people get a copy of your demo tape?

S: People can get "Punkusraucousrex" at all

Vortexes, that is Queen Street or Dundas Street, and Driftwood and Records on Wheels on Yonge Street. Oh yeah, and the Bop Shop on Queen Street West. Anyone out of town can enclose six dollars in care of Scott Tremaine to Box 5303, Station A, Toronto, ON, M5W 1N6 (Ed Note: This address is no longer valid).

If you were going to add another member to the band who would it be?

D: Ohh. Inglie Melstein.

And if you were going to kick someone out who would it be?

D: Inglie Melstein.

S: No one in particular. We don't just sort of go and kick anybody out.

What do you look for in a roadie?

D: We would like to look for one.

S: Faithfulness. He has got to be there when it counts. When we break the strings, when I want water, he has got to be there.

P: What to look for in a roadie is someone who is

A: ...a total fucking slave.

P: Someone who knows enough about how to set up a stage and tune guitar strings.

D: And has big muscles so that he can make people pay.

S: And do quick easy repairs for electrical work.

D: Yeah on live wiring.

P: And that we can get along with.

What do you think of free trade?

S: I don't think free trade ever existed or ever will.

A: I think that if the pact that has been signed is passed by the Canadian and American governments, we are basically selling ourselves out. Unfortunately, we are kind of damned if we do and damned if we don't. Fucked both ways.

S: Free trade for one thing would not mean free trade for bands like us. I still think that we would have to go through the bullshit going across

the border with our records and all that kind of stuff. It wouldn't be free trade for us. American corporations are already in Canada. How much freer does it get for them? Like they don't have to pay taxes anymore or what. I'm not totally up on this subject, but I don't expect it to be free trade for the average person, like you or me.

A: It's kind of a non issue in a lot of ways.

S: The Americans can get very euphemistic about their economic policies, but they are really disguised as to their real intentions.

D: It can become a pretty confusing issue too. You hear all these things from people screaming on television ranting and raving about it. I once saw something on Buffalo news and they were asking people in Buffalo about free trade. Not one person that they had asked had heard about it. What does it mean if no one has heard about it?

S: It's not an issue whereby the Canadian people are writing to their members of parliament stating that they want free trade. It's not a thing that the Canadian people are wanting so dearly that we should be doing it. Who really wants free trade?

Perhaps we have the most to lose?

S: I think so. I think America is only as wealthy as it is because it sort of extracts wealth from other people.

A: It is kind of like tying yourself to a sinking ship as well. The way the American society is running now, it doesn't have all that much longer to live. The Koreans and the Japanese are just going to sink it, the way they are going right now.

S: Any country that makes enough nuclear weapons to destroy the world forty times, why would you want to have economic ties with such a country? Because you want to see the end of the human race.

If you could incorporate any sport into the Olympics what would it be?

A: Ice cricket.

D: Hurling.

A: Australian "No Rules" football.

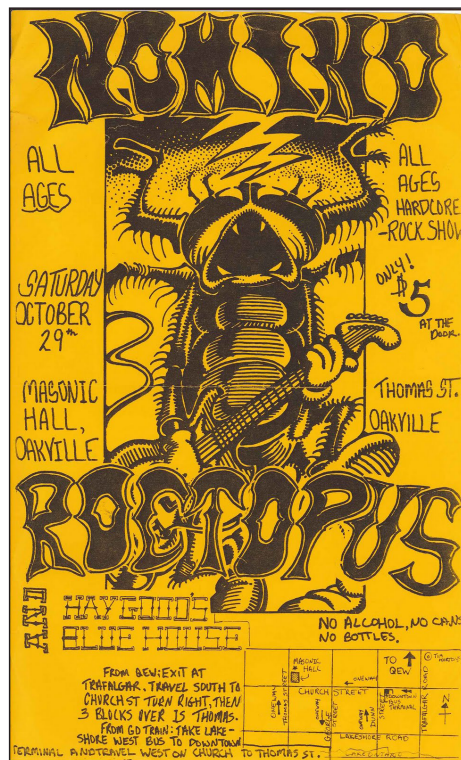
D: Or good old rugby in the snow. Make it a winter Olympics sport and play it on ice.

A: Underwater volleyball.

D: I think they should get rid of figure skating. It just drives me nuts. Archery is more exciting than figure skating *(laughter)*.

A: I like the luge and bobsledding is pretty cool.

S: The biathlon. The ones where they have to cross country sky and shoot targets is really good. It's not the kind of thing that North Americans have to do or anything. It is quite a Scandinavian thing, but I think it is a good test of your abilities to run and to shoot.

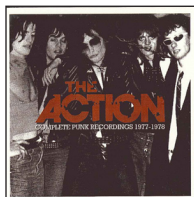


TALES OF ORDINARY MADNESS

REVIEWS

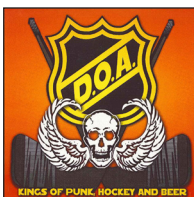
Action, The "Complete Punk Recordings 1977-1978" CD

THE ACTION were a first wave punk band from Ottawa that had an untitled 12" come out on *Montreco* back in 1978 and a second studio recording that never saw the light of day, until now. *Sudden Death* and *Rave Up* have teamed up to make this happen along with some live material some of which was captured at the Rotters Club which was one of Ottawa's first punk clubs. This is a great archival piece and it is so good to hear "TV's on the Blink". The liner notes are interesting too. But the unreleased songs sound unfinished and don't live up to the follow up for "TV's on the Blink". The live stuff is a bit rough. It makes for a rather disappointing release unless you don't have the original ACTION 12", which is probably true for most of us. (Sudden Death Records – Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada / www.suddendeath.com) - SP



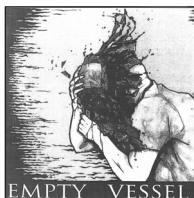
DOA "Kings of Punk, Hockey, and Beer" CD

There is something so normal about DOA singing about these three topics. Way back when DOA did the video for their cover "Taking Care of Business", which was DOA as a hockey team, DOA has been associated with hockey. And not in that SLAPSHOT sort of way, although I'd pay money to see DOA square off against SLAPSHOT. 'Songs like "Donnybrook" take me more to HANSON BROTHERS material. It is not a RAMONES rip off, but it is good driving punk with a sense of fun. And kudos to the band for doing the Stompin' Tom song which should have become the new CBC "Hockey Night in Canada" anthem. It's crazy how memorable "The Hockey Song" is. There are at least two or three more songs dedicated to the hockey side of this. And I can't think of anything that goes better with hockey than beer. You should read "Creatures for Awhile" by Chris Walters to get the background on the "Beer Liberation Army". When they talk about breaking into breweries they aren't just whistling Dixie. Most of these songs are previously released, but it sounds like they have been re-recorded for this CD that touches things near and dear to DOA's heart. I still love DOA's cover of "Taking Care of Business" so I am happy that this closes the release out. (Sudden Death Records – Cascades P.O. Box 43001 / Burnaby, BC / V5G 3H0 / Canada / www.suddendeath.com) - SP



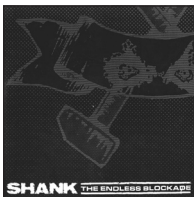
Empty Vessel ep

EMPTY VESSEL are a three piece from Portland. As far as I can tell this is their first release. It's pretty incredible for a first release. The band can play a whole mess of styles that capture anger in every raw form of hardcore you can imagine. At times I hear NO COMMENT at times if hear the MAD COWBOYS. There are times I hear the BLACK FLAG and there are times I hear the MINUTEMEN. At times they remind me of STARK RAVING MAD and other times I hear the DEAD KENNEDYS. I have to tell you that I like not being able to peg there music. I hear all kinds of stuff in every listen. But I do hear country inspired punk and hardcore being fused throughout. 12 songs on a 7" which means you never get bored. EMPTY VESSEL can play both sides of the "Half Empty" and "Half Full" perspective. (Blind Spot Records – P.O. Box 40064 / Portland, OR / 97240 / USA) - SP



Endless Blockade, the / Shank split ep

Here is yet another testament to Andy Nolan's fascination with straight edge. I thought NATION OF FINKS was pretty good evidence. But a cover of JUDGE with his latest band nails it. THE ENDLESS BLOCKADE do a cover of "Fed Up" as only they can. And Andy handles one of the verses himself.



THE ENDLESS BLOCKADE bring a sense of heaviness to the ending chorus that surpasses JUDGE. The flipside is Andy's old power violence band back in Scotland doing a cover of an equally influential New York City band. SHANK's song is "Number" originally written by CITIZEN's ARREST. As good as BORN AGAINST were CITIZEN's ARREST were consistently fast and abrasive. SHANK add a level of fuzz to the song but stay pretty true to the original. This is great split even if it is a bit of a novelty release. I love it. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrecords.com) - SP

Everything Falls Apart "Relief" LP

Whenever I see this band's name I think of EPILEPTIC TERROR ATTACK. It's the three letter acronym. E.F.A. is one letter off of E.T.A. But the band's are not to be confused. This is EVERYTHING FALLS APART's third release but first full length. I like the spirit behind this band. There is a healthy dose of self-criticism in songs like "Stay Home" and "Niagara" where they look at the place they are from to songs of yesteryear in "First Time". The band brings moody parts in with some heavier more mid paced types of early punk. They remind me a lot of a more off the rail version of NAKED RAYGUN. The band has lost their BLACK FLAG bite with this one. (Everything Falls Apart – www.everythingfallsapart.org) - SP



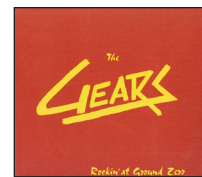
Face Value "Rode Hard, Put Away Wet: Clevo HC '89-'93" CD

Smog Veil doesn't come out with many releases. And they may not be in Ohio anymore. But they come out with the most important bands that made up the various Ohio scenes. TEACHER's PET from Akron, the RUBBER CITY REBELS, the PAGANS, ROCKET FROM THE TOMBS and now FACE VALUE. So although these bands don't all go together FACE VALUE played an important role in the late 80's development of the Cleveland scene. So it makes sense to me that this would be on Frank Mauerer's roster of bands to release. FACE VALUE were a hardcore band made up of different kids from the evolving hardcore scene. At this point we started to see subgenres within hardcore starting to develop and it was morphing in all kinds of directions. As an example, vocalist, Tony Erba was a straight edge kid who loved wrestling. The drummer Scott Doland was into classic punk stuff. Guitarist Anthony Brown seemed to be into a hard rock sound that would go on to define a modern era Cleveland sound. In listening to this today I notice the resemblance of FACE VALUE to VERBAL ASSAULT in guitar sound and a heavy over powering rock sound to the band's brand of punk. But FACE VALUE were much more rooted in a hardcore sound. The band had a couple of eps and LPs that are all collected here. I was never able to find these the first time around. But I am grateful to find these now because I have been a follower of the Ohio scene from that era with bands like YOUTH INC. and FALSE HOPE and HYPER AS HELL and BOOM AND THE LEGION OF DOOM and the list goes on. I have always wanted to hear FACE VALUE and thanks to *Smog Veil* I am learning bits and pieces of these hardcore legends. Here's the missing link for the 9 SHOCKS and GORDON SOLIE MOTHERFUCKERS fans. I also want to point out that aside from the audio CD of everything you also get a DVD of a bunch of live shows that FACE VALUE played. I haven't had a chance to check this out, but can only guess how wild this material is. (Smog Veil Records) - SP



Gears, The "Rockin' at Ground Zero" CD

THE GEARS were part of the early L.A. scene. They dressed like teddy boys. They sound like the MISFITS. They played with the PLUGZ, FEAR, the WEIRDOS, and ANGRY SAMOANS to name a few. Their lyrics focused on things that punks and teenagers would be interested in. "I Smoke Dope" and "High School Girls" on the teen side and "Don't Be Afraid to Pogo" and the title track on the punk side. There is demo tracks, original 45 recordings



and full length material. Great retrospective, but skimpy on band history other than the singer would go on to sing for the D.I.'s. There is a lot of punk rock gold in this release. (Hep Cat Records – P.O. box 1108 / Orange, CA / 92856 / USA / www.hepcatrecords.com) - SP

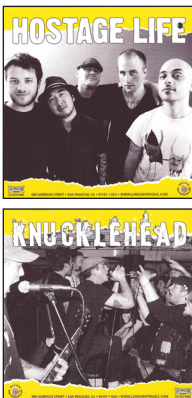
Harrington Saints ep

You know that saying the conservatives use to get out of everything. You know “You gotta pull yourselves up by your own bootstraps”. They made a fun little song with the word. Part of me likes this and part of my wants them to put this phrase in a context. But I guess the cultural reappropriation is enough for me to live with this. The B-Side “City on Fire” is a rockin number about losing ones rights. Again this could be interpreted either way. I want to like them because both songs are catchy as fuck. I need to find out more about these yanks. The jury’s not out. (Meaty Beaty Records – 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com/mbr) - SP



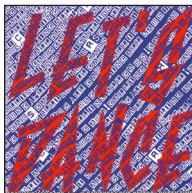
Hostage Life / Knucklehead split ep

I thought KNUCKLEHEAD were on a break. They might be because this was recorded last year. But signs of life from one of the best bands in Canada is always welcome. And it doesn’t hurt that they teamed up with HOSTAGE LIFE. So the HOSTAGE LIFE side. I like “Rat Lines” although it is a little slower than what I am used to hearing from HOSTAGE LIFE. And “Young Aryans” is more like a pop song. But the KNUCKLEHEAD material is a lot slower too. Both bands play with less fire than usual. But the lyrics are still thoughtful and provoking. So I am mixed about this. I like the song inspired by the DIXIE CHICKS incident when they came out against Bush on the war even though the message is defeatist. I take the other side and applaud the band for making their stand. But knowing KNUCKLEHEAD this is probably sung tongue in cheek in which case I am onside with the sad reflection of ignorance. Not either band’s best material, but it is new material. (Longshot Music – 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com) - SP



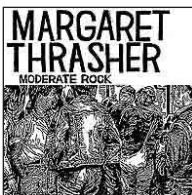
Let’s Dance “Calling All Cars” ep

This is LET’S DANCE’s follow up to “Summer Breeze” ep. This time you get one extra song. And I am glad to see that some of the songs they played out here last summer are finally committed to vinyl. Also of interest all four of these songs were on the demo recorded last winter. But all the tracks on “Calling All Cars” have been re-recorded. Organs have been added to “Out on Top” to give it a more new wave feel to it not unlike the TRANZMITORS. And the title track has some nice police sirens at the beginning as it slowly builds into a youth rallying cry. It’s unfortunate that recordings never quite capture a band’s character. LET’S DANCE have a lot of energy to them and a crazy fun sense of humour. None of that bleeds through this release except for the postcard from an oil field “Wishing We Were There”. But like all releases this does give us a glimmer into the genius of these kids from Champion City. (Meaty Beaty Records – 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com/mbr) - SP



Margaret Thrasher “Moderate Rock” LP

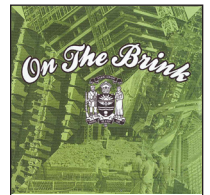
This is MARGARET THRASHER’s last record. It came out posthumously as members have started new bands. Garbiela is in DICHOTOMY and JULS moved to St. John’s and started up RUMOURS, which has also since broken up. But the spirit of MARGARET THRASHER lives on. And it is good to hear more than an eps worth of music from this



quartet. The band belts out more mid paced retro fashioned punk a la GORILLA ANGREG. It’s basic and primal like early NAKED RAYGUN, but Juls vocals are a lot more anguished sounding. Her held screams are strained and really capture the anger behind her thoughts on ravers, sugar, restriction on movement, developing as a person, being dumb and a host of other things. I can relate to most of the frustration Juls vents. I’m sorry to see them go as a band. (P Trash – www.ptrashrecords.com) - SP

On the Brink “Take Cover” CD

ON THE BRINK remind me a bunch of WEDNESDAY NIGHT HEROES. Wouldn’t you know who turns up in the thanks list along with a list of other great bands from Alberta. ON THE BRINK are the next in line for the Alberta mantel. There is some RUM RUNNERS in there and some KNUCKLEHEAD and some great lyrics. These Alberta bands are something to contend with. (Longshot Music - 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com) – SP



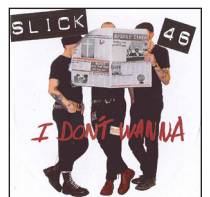
Pointed Sticks “Three Lefts Make a Right” CD

Vancouver’s POINTED STICKS got back together a couple of years ago to play some one-off shows in Japan and then Toronto and New York. Two years later they have a new full length out. It is great. It has all the quirky new wave stylings of their old material complete with organ. It totally reminds me of early ELVIS COSTELLO or the BUZZCOCKS. In the current day scene think of the TRANZMITORS. Catchy new wave inspired punk like “Perfect Youth” or the material collected for “Waiting for the Real Thing” which came out almost thirty years ago. Way back when the band’s second LP was to come out on *Stiff Records*. This is not that record. This is a record of all new material and they haven’t lost it. Some of the lyrics like “Too Late” speak to the band’s maturity and reminds me of “Guitar and Drums” by STIFF LITTLE FINGERS or “Come and Reminisce” by the LURKERS. Upon further reflection this reminds me a lot of new STIFF LITTLE FINGERS. Chalk another one up to the old school. (Northern Electric – 549 Columbia Street, #403 / New Westminster, BC / V3L 1B3 / Canada) - SP



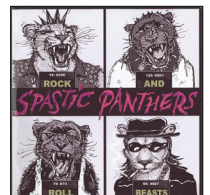
Slick 46 “I Don’t Wanna” CD

These guys must be Aussies given that 4/5s of MARCHING ORDERS is doing back up vocals. This is some top notch ‘77 inspired punk. Who can’t relate to songs like “Quit”. And I love the energy behind “Coming Up” and “Sad But True”. “City by Night” reminds me of RIOT99’s “Destroy the City”. I wonder why? It’s not just the “city” reference. (Longshot Music - 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com) – SP



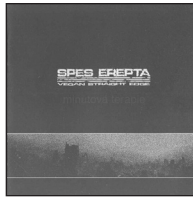
Spastic Panthers “Rock and Roll Beasts” ep

When the MOTHERFUCKERS aren’t fuckin’ shit up, Handsome Dan is fronting the SPASTIC PANTHERS. I guess when SHEGLANK’D SHOULDERS let up that freed up a couple of hours in Dan’s week and he just couldn’t focus on his label, he had to get in another band. Dan convinced members of ANTI-SOCIAL CLUB to play with him, which resulted in the SPASTIC PANTHERS and that was just a couple of months ago. They already have an ep out. There are eight fuckin songs on it. The sound is amped up SOA meets the FREEZE. Eight songs played at a breakneck pace that are completely reminiscent of the glory days of hardcore. DIY released on splatter coloured candy cane vinyl. Best to avoid looking at after you had a few. It doesn’t get better than a band just starting out with something to prove. (Handsome Dan Records – www.handsomedanrecords.com) - SP



Spes Erepta "Minutová terapie" CD

A vegan straight edge band that tells you to stay punk as a last comment in their liner notes. I would say the gap is bridging. This band is from the Czech Republic and this is a CD that collects material from the band's earlier incarnation before a member died. The artwork looks like some early peace punk material and the band is anarchist so the look is intentional. Although the CD collects three different periods of recordings the sound quality doesn't vary at all making this seem like it is all part of the same session. The last track is an outtake from what sounds like a lecture spoken in Czech. (Reuse Records – P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl0) - SP



Strongbow "Corner Bar Poetry" CD

A band that names themselves after a beer and has brass knuckles on the cover should be all about an early oi sound. I was expecting something along the lines of the UPSTARTS or COCKNEY REJECTS but instead we get glimpses of INFA RIOT, BLITZ, and KNUCKLEHEAD. This just keeps getting better. It can be a bit all over the place but I like the variety. I don't find it out of whack with this band. There are harmonicas and sing alongs. It's good times. (Longshot Music - 980 Harrison Street / San Francisco, CA / 94107 / USA / www.longshotmusic.com) - SP



The Greatest Hits "Saved My Life" CD

There is some glam in this punk. I hear loads of Bowie throughout this. "Ghost Town" is part Bowie meets the BEACH BOYS. And I would swear this band is trying to be the BEACH BOYS or the BOYS. The song "Hangups" has a punchy keyboard that is straight out of a 50's sock hop. Maybe that's the idea. To take the best influences from the 50's, 60's and 70's and wrap it up into one sound. That's why they call themselves the GREATEST HITS. It's like a K-Tel record wrapped up in one sound. It reminds me of a more one dimensional version of the TOY DOLLS. Or maybe a more 50's version of TEACHER's PET. (No Front Teeth Records – P.O. Box 27070 / London / N2 9ZP / UK / www.nofrontteeth.net) – SP



These Hands are Fists "Peace is Bad for Business" CD

Refuse Records has a knack for finding straight edge bands with a conscience. THESE HANDS ARE FISTS is a name that captures the band's sentiments. From vegetarianism, to gender role messages around regarding diet to was to the economic system this band is calling out everything. Urgent ripping hardcore. (Reuse Records – P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl0) - SP



Witch Hunt "Burning Bridges to Nowhere" CD

This is WITCH HUNT'S latest full length. The band still soldiers on with their a brand of hardcore that sounds as moody as A.P.P.L.E. and as fast as SOFAHEAD. Good to see the band still pointing out the fucked side of life. From "Sick Industry" to "Counting Down the Days" WITCH HUNT are poised to shed the spin of contemporary society. A welcome relief I'd say. I am sick of the blind positivity in our dark age and WITCH HUNT's take on things is refreshingly critical. It's too bad I can't make out the lyrics with their tone on tone artwork. That's my only complaint. (Alternative Tentacles – P.O. Box 419092 / San Francisco, CA / 94141-9092 / USA / www.alternativetentacles.com) – SP



Young Lion, The "1982 – '84: From the Vaults" LP

The YOUNG LIONS were the first hardcore band in Toronto. They made the transition between the punk and hardcore scene. So they were

considered part of the first wave that was actually trying to be punk. Speed and convictions were added to the mix along with a sleuth of punk inspiration by then to make for a unique blend of hardcore. It's the early hardcore that we all crave. In 1986 a local label by the name of *Yodel Gems* releases a full length by the YOUNG LIONS titled "Welcome to the Freak Show". It was not the YOUNG LIONS



that most people from Toronto remembered. By then the YOUNG LIONS were inspired by the REPLACEMENTS and a rock sound that was coming out of Minneapolis. For a lot of folks from here that left them yearning for the old demos. I can't count how many times people from the local scene referred me to these old demos over the album. And for a long time this release was championed by Brian Tailor of YOUTH YOUTH YOUTH. In fact I understand that he was a huge help in getting some of these songs on here. This is the first of release in a Toronto hardcore series and I have to say I am pretty blown away with how it turned out. There are 14 tracks on here of varying degrees of sound quality but it is all way better than the shitty second and third generation tapes I have in my collection. There are a lot of songs on here that I have never heard or heard of before. There is a great liner sheet that has a piece from Mike Graham of the SUBHUMANS and an interview that Jill Heath did with the band back in the day. The discography notes are the most complete I have ever seen for the YOUNG LIONS. The cover looks a lot like the first FORGOTTEN REBELS LP. Songs like "Things are Gonna Change" remind me of the early CLASH. Songs like "One Brick at a Time" sound like early STIFF LITTLE FINGERS, which are a reflection of the band's commitment to the Rock Against Racism cause. Songs like "Guns and Children" remind me of the GO-GO's, which demonstrates that they were part of a period in time. The band has strong lyrics that were clearly action oriented in songs like "United" which is a song about trying to break people of their apathy. This is a band to remember and a release that remembers them in the way that folks from here have been trying to do for over 25 years. This LP does them justice. (Schizophrenic Records – 17 West 4th Street / Hamilton, ON / L9C 3M2 / Canada / www.schizophrenicrex.com) – SP

Złodzieje rowerow "...gdy Wrzaka Krew 1995-1999" CD

This is a retrospective look at an older Polish hardcore band. They were around in the mid-90s and draw on a variety of influences from that time period which include FUGAZI, VERBAL ASSAULT. There is a herky jerky style to their hardcore. Sometimes they use some reggae influences, but mostly a stop and style brand of punk that borrows on heavier sounding hardcore. It is klunky sounding and doesn't make for an easy listen. But it is well produced and a lot of thought went into the song structure. Picture FAITH NO MORE as a straight edge band. Not a pretty picture. (Reuse Records – P.O. Box 7 / 02-792 Warszawa 78 / Poland / www.refuserecords.prv.pl0) - SP



YOUTH YOUTH YOUTH

I had given up on ever seeing YOUTH YOUTH YOUTH. They are my favourite Canadian hardcore band and an argument can be made for being my favourite hardcore band. Then Ed calls me at work the week of the Fucked Up weekend to tell me that YOUTH YOUTH YOUTH are playing on the Saturday night. I didn't believe him because there had been talk before. A few confirmation e-mails later and I am scrambling trying to get my ticket. The next few days I am giddy with anticipation. It is that feeling that I haven't had since I was a kid on Christmas Eve. YOUTH YOUTH YOUTH were going to play and I was going to get to see them. All my friends were talking about this show and there was a lot of speculation went into conversation as to whether or not they would actually play. As Saturday night came, I still didn't want to get my hopes up even when I saw Rob and then Brian come into the club. And then without notice it was happening. Brian introduced them and I could feel the anticipation. He



made jokes about not wearing short shorts and not wearing a Leafs jersey like he had in the "Not Dead Yet" video and then he got down to it. "We are Youth Youth Youth and we have every right to be here." Yes they do. And then ripped into "Philosophy" with the winding guitar intro the false start drum rolls. This was it. The band ripped through the "Sin" 12" in less than twenty minutes and they did "Domination" from the "Something to Believe in" comp and then they did a YOUNG LIONS cover of "Made in England". And then it was over. It went by in a blur. I wanted more. I needed more. I had the stupidest grin on my face and there was a genuine high about the performance. DSB from Japan went on next and YYY ruined them for



me. I tried to like them. I tried to like IRON LUNG who are amazing from everyone I hear. And they were amazing. But after seeing YYY, IRON LUNG paled in comparison. I hope they play again, but if they don't I can at least feel like there is nothing else missing in my life.

SHOW LISTINGS

MONDAY DECEMBER 14th @ Horseshoe Tavern - GRANT HART of HUSKER DU

WEDNESDAY DECEMBER 16th @ Sound Academy - HATEBREED, CANNIBAL CORPSE

SATURDAY DECEMBER 19th @ Tomboos (Newmarket) - THE METAL EDDIES (9th Anniversary show), ENDANGERED SPECIES (reunion)

SUNDAY JANUARY 3rd @ Siesta Nouveaux - END OF A YEAR, TIGER'S JAM, AFICIONADO, !ATTENTION!, MOCKINGBIRD, WISH ME LUCK

SUNDAY FEBRUARY 21st @ Horseshoe Tavern - THE QUEERS

MONDAY FEBRUARY 22nd @ Wrong bar (1279 Queen St W) - LEATHERFACE, YESTERDAY'S RING, LEMURIA, SINKIN' SHIPS, SUMMER OF '92

FRIDAY MARCH 26TH @ Queen Elizabeth Theatre, 7:00pm HENRY ROLLINS

If there is a show that you know about that isn't on this list, please forward it onto us at equalizingxdistort@ciut.fm.

EQUALIZING X DISTORT

<http://equalizingxdistort.blogspot.com/>

Download audio archives of past shows, PDFs of any issue of the radio zine, flyers of the early punk and hardcore scenes in Toronto, information about ep, LP or CDs on bands from here, show listings and loads more.



SUNDAY, OCTOBER 4, 2009

Sunday, October 4, 2009

MDC - Maryjane for President (No Label)

RESTARTS - Pied Piper of Punk Rock (No Label)
THE BRISTLES - Malmo 26 (Union Bashing State) (MCR Company)

LET'S DANCE - Calling All Cars (Meaty Beaty)
REVILERS - Tried and True (Patac)
GEARS - Don't Be Afraid to Pogo (Hep Cat)
SLEKS HULLUT - Seksihullu (Roku)
GERM ATTACK - Domination (MCR Company)
ANTIBODIES - Penis Intravenous (Patac)

BURNING LOVE - Lives of the Saints (High Anxiety)
OBTUSIVE - Their System Fails (Die Ende)
I WALK THE LINE - Trouble Seeker (Combat Rock)
RUMOURS - The Chain (Self-Released)
SPASTIX - Terror Uber Wertburg (Matula)

BLACK FLAG - Spray Paint (SST)
BEAR PROOF SUIT - Digging a Ditch (Urban Pirate)
DEEP SLEEP - Face Down Dead (Grave Mistake)



Broadcasting on CIUT 89.5FM since May 1999, ExD is dedicated to playing underground punk, hardcore, and garage from around the world. Tune in Sunday nights from 10pm to Midnight EST - live streaming audio available at www.ciut.fm. Bands/labels: send us your stuff! We're looking for records as well as cassette demos to play on our show. Submissions are also reviewed in our monthly newsletter and posted on our website. Our mailing address is Equalizing-X-Distort / 21 Foundry Avenue, Unit 5 / Toronto, ON / M6H 4K7 / Canada / e-mail: equalizingxdistort@ciut.fm.



THE ARCHIVES

▼ 2009 (52)

▼ October (2)

Sunday, October 4, 2009

Update - October 2, 2009

Built by Forward Thinking designs





Punk Night
SATURDAY NOVEMBER 21

@ *Revue Live*
9 p.m. no cover
Scramjet
(Punk)
Mature Situations
(Punk)
R.I.P.
(Psychobilly)
Shunx
(Toronto City)

SATURDAY, AUGUST 29TH, 2009

CAREER SUICIDE
DEAD WIFE
BRAZEN HELL
MOLESTED YOUTH
SLOBS

10PM DOORS, FIRST BAND ON AT 9PM SHIRT, 1 DOLLAR, ALL AGES
PHOTOGRAPHY: GUY, PHA WIRRA, MONTREAL METRO MONTREAL.



BASTARD CHILD DEATH CULT
CD RELEASE SHOW WITH SPECIAL GUESTS
BURNING LOVE
CRUX OF AUX
WARCRIMES
FREE BASTARD CHILD DEATH CULT "YEAR ZERO" CD
WITH PAID ADMISSION TO THE FIRST 100 PEOPLE.
FRI. NOV. 6 @ HARD LUCK
812 DUNDAS ST. W. - JUST WEST OF BATHURST ST.
www.StereoDynamite.com

STATUES
PUNK / POWER POP / RAMONES / BUZZCOCKS
www.myspace.com/statues
WED. AUG. 12
DOORS @ 11:30 PM
THE SPILL
414 GEORGE ST. N.
EAT AT
229 HUNTER ST

MARK PESCI'S
PUNK & HARDCORE SHOW
PRESENTS

NOVEMBER (\$8) 28th
SIESTA NOUVEAUX
(15 LOWER SHERBOURNE)
ATTENTION! BARRIER
8pm-ALL AGES
X MORE

POST NO BILLS

JR & ABE
Moledsted Youth
Fog of Leprosy
Purity x Control
at Siesta Nouveaux
15 Lower Sherbourne
Doors at 7pm - \$12 (we're flying them in!)
totutu.stuckinthecity.ca



Sunday
December 13th
2009



SKULLS AND RACLOES
COME SEE CANADA'S BEST
MISFITS AND RAMONES
TRIBUTE BANDS PERFORM LIVE!
SATURDAY
NOV 28
HARD LUCK BAR
812 DUNDAS ST (at Bathurst)

DVD RELEASE PARTY ★★★★★ DVD RELEASE PARTY

YOU WEREN'T THERE
A HISTORY OF CHICAGO PUNK 1977-1984
PORTAGE THEATER 4050 NORTH MILWAUKEE AVE.
SATURDAY 10.24.09
FILM STARTS AT 7PM * \$10
DOORS OPEN AT 6PM
INFO: 773.276.4050 OR WWW.REGRESSIVEFILMS.COM

YOU WEREN'T THERE AFTERSHOW FEATURING
MENTALLY ILL * TUTU AND THE PIRATES
SILVER ABUSE * SAVAGE BELIEFS

DVD RELEASE PARTY ★★★★★ DVD RELEASE PARTY
THE EMPTY BOTTLE 1035 NORTH WESTERN AVE.
STARTS AT 10PM * \$10 INFO: 773.276.3800 OR
WWW.REGRESSIVEFILMS.COM

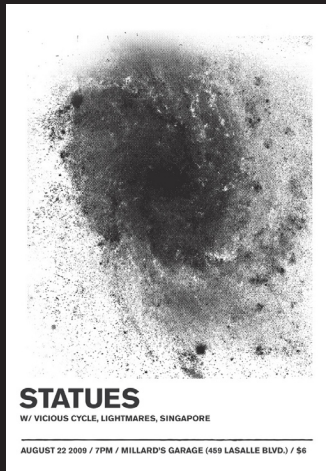


PH24:
• BAD RELIGION
• THE LEFTOVERS
• THE CROOKS • THE STATUES
• SOTTOPRESSIONE • RENTOKILL
• IT'S ALIVE RECORDS
• BAD DREAM RECORDS • BUSINESS COMPANY
• LOS DI MAGGIO'S • KISS (live)
Belle columnari! Tante recensioni!
Tanto amore!

URBAN BLIGHT
MOLESTED YOUTH
DESPERATE TIMES



FRI 27 NOV 73 St Paul



STATUES
W/ VICIOUS CYCLE, LIGHTMARES, SINGAPORE
AUGUST 22 2009 / 7PM / MILLARD'S GARAGE (459 LASALLE BLVD) / \$6

THE CONFUSERS
WITH SUDBURY'S
STATUES
AND OTTAWA'S
SEPARATIVES
SEPARATIVES
SUNDAY, AUGUST 10TH - 21:00h - \$5
@ L'ESCO, 4467 ST. DENIS - 514.842.7244
www.myspace.com/separatives

Friday November 6th 2009
from Japan
DSB
WARCRY
ABANDON
WARNING FROM MONTREAL FESTIVAL III
BATA KNIGHTS
the aversions
St Paul
Katacombes
Coop de travail / Bar spectacle
1635 St-Laurent, Montreal, QC / corner of Ontario

END OF A YEAR
TIGER'S JAW
AFICIONADO
!ATTENTION!
MOCKINGBIRD,
WISH ME LUCK

SUNDAY, JANUARY 3RD, 2010 - DOORS 7PM - \$10
AT SIESTA NOUVEAUX - 15 LOWER SHERBOURNE
FROM WHATEVER ANGLE YOU APPROACH IT, THE
PRESENT OFFERS NO WAY OUT.
http://www.rockbottomcity.ca